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Pictured: Image & Object in Canadian Sculpture
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Ray Cronin
Halifax 2008

Pictured: Image & Object in Canadian Sculpture 9

Jane Buyers 20

Thierry Delva 22

David Diviney 24

Dennis Gill 26

Alexander Graham 28

John Greer 30

David R. Harper 32

Steve Higgins 34

Cal Lane 36

Glen MacKinnon 38

Vanessa Paschakarnis 40

Colleen Wolstenholme 42

List of Works 46

PICTURED Image & Object in Canadian Sculpture

Those processes of quotation, excerption, framing, and staging that constitute the strategies of the work I have been discussing necessitate uncovering strata of representation. Needless to say, we are not in search of sources or origins, but structures of signification: underneath each picture there is always another picture. – Douglas Crimp, excerpted from *Pictures*

Picture this: a cement sculpture of a shrouded figure, somewhat smaller than life-size, standing directly on the floor. Or this: a fleet of bronze submarines, at a greatly reduced scale (or perhaps one-to-one scale, if the source objects were toys). Or, finally, try and picture any of these: lobster traps, the old-fashioned, rounded kind, but made of galvanized steel; beavers with canvas tails covered in floral embroidery; a series of cast-iron snakes seemingly slithering across the floor towards a glowing heater; giant bronze thorns sitting upright on the floor, like the fins of sharks or orcas cutting through the surface of still water; steel doilies the size of manhole covers; a huge marble shield, leaning against a sturdy steel post; a refrigerator with the silhouette of Michelangelo's *David* cut into its door; a wooden pallet supporting a stack of shiny steel barrels, the top one seemingly aflame; three bronze cabbages teetering on a shelf supported by thin twigs, also of bronze; a wooden pipe leaking wooden water into a wooden pool on the gallery floor.

If you are holding these images in your mind then you are halfway there – though no mere word picture, nor even the images that follow here, will replace the sculptural images, the object/pictures that make up this exhibition. But that begs the question – halfway where?

Halfway along the route of a conversation and halfway along the way to, if not an answer, then perhaps an hypothesis or a suggestion – an approach, we'll say – to a paradox that is central to Postmodern sculpture: if a sculpture is an object, can it also be an image? Or more precisely – *should* it be an image?

Pragmatically, sculptures can go back and forth between image and object: they are always objects in the world, but they often depict other things, or are made from materials unrelated to the things that they purport to be. Sculpture has always dabbled in description and representation, related but not identical ideas. However, the Modernist ideal that sculpture would strive for the quality of a thing-in-itself, that a stand-alone object referring only to itself would be the new sculptural model, threw the age-old habit of figuration into disrepute. Serious sculptors, critically acclaimed sculptors, *contemporary* sculptors, throughout the 20th century, eschewed representation in their work. This work was often, and usually erroneously, referred to as "abstract." For instance, David Smith's or Anthony Caro's steel constructions were not abstractions because they were not abstracted *from* anything else – they were attempts at creating unique objects and new forms whose references were internal to themselves (even their historical references were internalized, part of the structure of the work rather than an illustration of something else).

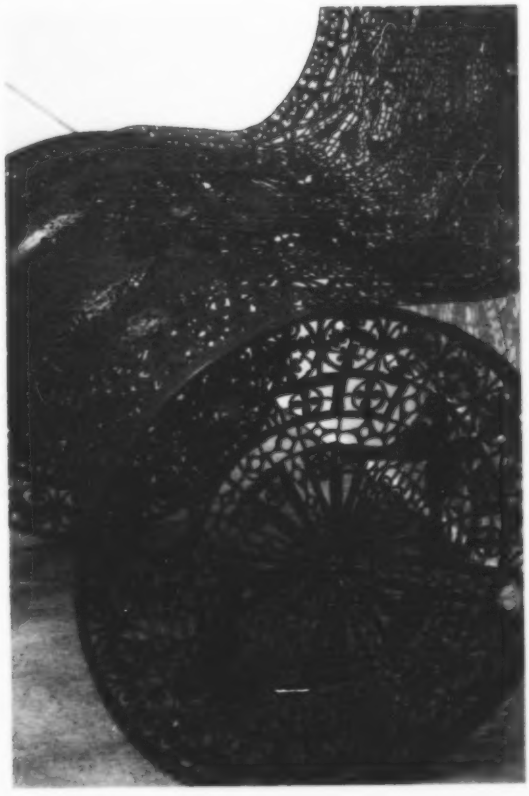
That high Modernist orthodoxy was disputed of course, the art of making statues never went away, but as it was in painting, figurative sculpture was successfully marginalized throughout most of the Modern era. However, that orthodoxy was eventually, and successfully, challenged from within.

In a screed against the rise of Minimalism in New York in the early 1960s called *Art and Objecthood*, the American critic Michael Fried accused the Minimalists of the unforgivable crime, in his eyes, of *theatricality*. That is, the artists he was targeting were content that their works existed in real time and space rather than in the almost transcendental state Fried described as "being present" : the hard won space of high Modernism. For him, Modernist art was abstract and self-contained; it neither needed, nor wanted, the viewer's interaction to achieve its art qualities. Fried correctly realized that Minimalism was different, and was able to analyze and communicate that difference. Thus, in an ironic inversion, the idea's harshest critic had also, unwillingly, become one of its most articulate champions.

Twenty years on, another critic, Douglas Crimp, used Fried's argument for his starting point in discussing what he saw as a trend in the art of the late 70s – the reintroduction of the image into contemporary art, specifically, to use Crimp's term, of "pictures." Pictures in this sense are more than images, more than representations of real things. Rather

[1] Douglas Crimp, "Pictures" included in *Art After Modernism: Rethinking Representation*, ed. By Brian Wallis, New Museum of Contemporary Art, New York 1984.
[2] Michael Fried, "Art and Objecthood" included in *Minimal Art: A Critical Anthology*, ed. By Gregory Battcock, E.P. Dutton, New York, 1968.

they are staged instances of image-making, pictures not of things but of other pictures. This staging, he argues, was structural, part of how the picture was conceived. As such, pictures are layered, are multi-dimensional. As Crimp wrote, "underneath each picture there is always another picture." Pictures, in fact, have more in common with thought than with material. They are, in short, ideas as much as images.



Lane, Cal, *Medieval Drum Tapestry*. Detail. Plasma cut steel. 181.5 x 89.0 x 58.0 cm

Particularly in sculpture the introduction of the image came from seeking ways to articulate ideas in a concrete manner, to think *in* material. Concerns drawn from Minimalism (the unfolding of the piece in real time and the context within which the piece meets the viewer) and from Conceptualism (the notion of the idea being the machine that makes the art, as Sol LeWitt proposed, and of the dematerialization of art) combined, in Halifax and beyond, forming a way of thinking about objects that has become an important facet of contemporary Canadian, and International, sculpture.

Douglas Crimp used the term *Pictures* as a title for an exhibition in 1977 (the catalogue text for that show was adapted and published in 1979 as a stand-alone essay). Over the next decade there was much discussion of the use of images in contemporary art, albeit primarily in terms of painting. The 80s was a decade of painting, with artists such as Eric Fischl, Julian Schnabel, Francesco Clemente, Gerhard Richter, Anselm Kiefer, Sandro Chia and others, reintroducing the image in an inescapable way. In sculpture the ideas articulated (negatively) by Fried – those of objects being time-based and determined by context, of the viewer's act of experiencing the sculpture becoming a fundamental part of the sculptural quality of the object itself – became instead a new orthodoxy, one in which the search for the "really real" was supplanted by the desire for a new way of experiencing ideas and objects.

Fried's warning was apt. "Art degenerates," he wrote, "as it approaches the condition of theatre."[3] He went on to argue, in a last gasp of high Modernist formalism, that, "theatre is what lies *between* the arts."[4] Mediums, what Fried calls "the arts," were to remain pure in modernist orthodoxy: sculpture, painting, drawing, dance, literature, etc., each had its own language and history and were to be kept separate. Separate in order to preserve them, of course, and in order to halt their "degeneration." Crimp noted this warning, and observed that "the integrity of the various mediums – those categories the exploration of whose essences and limits constituted the very project of modernism – has dispersed into meaninglessness."[5] Arguably, Crimp was overstating the case, but his point is nevertheless correct: the integrity of individual mediums, the strict divisions of the arts, need not hold true, not in the 70s when Crimp was writing his seminal essay or now, here at the thin edge of a new century. "Pictures" may well represent the degeneration of Modernism, but not of art.

The artists whose works are included in *Pictured* all approach the fundamental sculptural problem of the image in different, though related, ways. While their works can be described as representational it would be more of a stretch to call them descriptive: that is, although these objects can be said to mimic other, recognizable, things, they are not depictions of specific things; i.e. they evoke snake-ness rather than *a* snake, thorniness rather than specific thorns from a specific rose stem. These objects ape images, not things. Rather than trying to represent real things from the world in an artistic manner, the sculptures are making ideas visible. The idea is the vehicle that makes this synthesis

[3] Douglas Crimp, "Pictures" included in *Art After Modernism: Rethinking Representation*, ed. By Brian Wallis, New Museum of Contemporary Art, New York 1984

[4] Michael Fried, "Art and Objecthood" included in *Minimal Art: A Critical Anthology*, ed. By Gregory Battcock, E.P. Dutton, New York, 1968

[5] Ibid

[6] Douglas Crimp, "Pictures" included in *Art After Modernism: Rethinking Representation*, ed. By Brian Wallis, New Museum of Contemporary Art, New York 1984

possible. But why speak of an idea rather than the more traditional symbol? Isn't this synthesis exactly what the symbol has been purported to be in traditional aesthetics? Are not the objects in *Pictured* symbolic?

Well, actually, no – they are not symbols, at least in any conventional sense. A symbol is essentially a literary phenomenon – something to be read. The figure of "Liberty" in French romantic painting, something by Jacques-Louis David, say, is not dependant upon its medium for its symbolic content: painted, drawn, etched or sculpted in bronze or stone, it did not matter, at least for the symbolism. In symbolic art there is a synthesis of an image and idea into a new object. In contemporary art since the demise of late Modernism, however, the pictures discussed above, the goal is something else: a synthesis of image and object into a new idea. Rather than the symbolic, perhaps the concept we're seeking here is the allegorical: the reading (or making) of an existing text (or image) through another text (or image), replacing the original meaning with a new one.

Craig Owens, in his important two-part essay *The Allegorical Impulse: Toward a Theory of Postmodernism*, argues that the allegory is the default position of Postmodernism, that allegory, the doubling of one text by another, is structural in postmodernist art, not supplementary, not a result of interpretation but of the artist's intentions. Allegory, he also contends, correctly, is based in appropriation – allegorical expression does not create new images but borrows existing ones. It is for this reason that it was so roundly condemned throughout the Modernist era, and, perhaps, it is the same reason that it is of such central importance to Postmodernism:

> This confusion of the verbal and the visual is however but one aspect of allegory's hopeless confusion of all aesthetic mediums and stylistic categories (hopeless that is, according to any partitioning of the aesthetic field on essentialist grounds). The allegorical work is synthetic; it crosses aesthetic boundaries. This confusion of genres, anticipated by Duchamp, reappears today in hybridization, in eclectic works which ostentatiously combine previously distinct art mediums.[1]

Pictures, in the sense that I am using the word in this essay, are also allegories, though, to follow Owens, these allegories are structural – part of the make-up of the works in the exhibition, not interpretations tacked-on after the fact. The artists choose images as their starting points, images with existing, shared, meanings, and then re-imagine them – creating new meanings through the synthesis mentioned above, of image and object into a new idea (or, as Douglas Crimp would have it, a new *picture*.)

Qal Dunn, *In the Heat of the Moment, There is No Reason*, 3 enameled cast iron masks, side platform, electric heater, Dimensions variable

So, if there is indeed an "allegorical impulse" at work here, how is it manifested? Can the tired concept of allegory really help us grasp these artworks?

Pictures, allegories, or whatever we choose to call the hybrid images artists make now, are ubiquitous. The purity of media espoused by Modernist critics such as Clement Greenberg is not just out of fashion – it may well be impossible. In Modernist painting there always seemed to be a movement towards the condition of blankness: from Malevich's *Black Cube* to Robert Ryman's white paintings, and for 75 years in between, painting kept coming to an "end." And it kept being renewed by recourse to the image, to the pictorial. In sculpture the most recent "end," the logical conclusion that forced massive change, is the work of Richard Serra: his conversation with and through the medium is so magisterial, so all-encompassing, that a new conversation becomes a necessity. To continue to grow, sculpture has had to change.[2]

[1] Craig Owens, "The Allegorical Impulse: Towards a Theory of Postmodernism", included in *Art After Modernism: Rethinking Representation*, ed. By Brian Wallis, New Museum of Contemporary Art, New York, 1984

[2] An artist who was seminal in the evolution of Halifax Sculpture was Robin Peck, and his work, in particular his series of "Crystals," would not have looked out of place in this exhibition. However, Peck's work, in my estimation, is a sculptor more in Richard Serra's mould, his work is not about pictures but is much more about the object as a stand-alone thing, an experience unfolding within a specific, sculptural, context.

MacKinnon, Glen. #5. Plywood block relief print on paper. 59.6 x 119.7 cm

The twelve artists in *Pictured* span several generations and range in their approaches to making sculpture, but they all reflect that change: the willingness to use imagery as a strategy in their sculptural practice. Sculpture is hard thought, ideas manifested in material – and by being manifest, these ideas, at least in this context, become pictures. For these artists, and for these works, a picture has no dimension; it begins as an idea and ends up as a thing – its power is as an experience.

For painting, the late 70s and early 80s marked the major resurgence of imagery. Eric Fischl, who taught painting at NSCAD in the 70s, had begun using images and texts in his work in the mid-70s, not without criticism locally. He later went on to art-world stardom in New York as one of the most prominent of a new generation of figurative painters. Fischl's replacement at NSCAD, John Clark, was also using imagery in his work and other painters such as Judith Mann, Tim Zuck and Jeffrey Spalding followed suit. By the early 80s representative imagery was the norm in Canadian painting, whether imagery from folk art, "new" romanticism in landscape, even still-lives and psychological portraiture, almost any kind of picture seemed to be possible. Sculptors took longer to re-introduce imagery into their work as the stigma of being seen to be making *statuary* was so pronounced. Nevertheless, by the late 1980s the image was definitely part of the sculptural conversation. In Halifax the debate was played out in a context where minimalism and conceptualism were the status quo.

However, there is a paradox at the heart of sculpture's synthesis of idea and image, of minimalism's attention to context and duration, or conceptualism's reduction of the artwork to the idea: ideas are held in common, but things are unique. Every object, in the end, is a thing-in-itself, and as such retains a distance, is, at base, impervious to thought. Ideas are pure thought, an idea not thought, is, well, unthinkable.

So is it possible to combine the two? Perhaps. Pictures, as I have been using the term in this essay, come close to achieving the synthesis of the dialectic pairing of idea and object. Because, in this conversation there is a Hegelian dialectic at play. The idea that an artist, through an object, can communicate a "thing-in-itself" to a viewer is the thesis. Its antithesis is representation, which always points to something else, and which uses the vehicle of the sign or image to communicate. The needed synthesis, the fusion that moves the conversation along, is, I contend, the picture: an image and object both.

Take Colleen Wolstenholme's sculpture *Shrouded Figure*. This object depicts a figure in a burqa, but it does not represent a specific personage. Its scale, ¾ of life-size, is derived from a version of Sharia law which assigns a value of ¾ that of a man to a woman. The sculpture's presence is hard to ignore. Wolstenholme has managed to create a form upon which the viewer can't help but project notions of quietude, dignity, and other notions. The content of the piece, though, is not the figure of a woman, but rather the systems that control women – the shroud, not the figure.

Western art history is replete with veils and shrouds of course, and not only in Orientalist imaginings of odalisques and harem girls. Greek sculpture used drapery almost exclusively for female figures, for instance. In contrast, male figures were usually nude. In Renaissance sculpture the use of drapery to portray emotional states achieved is apotheosis –particularly in two sculptures: Michelangelo's *Pieta* and Bernini's *The Ecstasy of St. Theresa*. The *Pieta* is an interesting parallel to Wolstenholme's *Shrouded Figure*. In it, the figure of Mary is out of proportion to the figure of the dead Christ: Michelangelo scaled her up to heighten the imagistic power of the composition – her increase in scale reflects the importance of her image as the Mother of God. The drapery of her robes create a stable base upon which the near-nude figure of Christ is supported. Mary, as the symbol of the Church, is a rock – a stable, supportive figure. In Bernini's ecstatic figure, on the contrary, the drapery seems to writhe like a living thing. As Simon Schama wrote of this sculpture:

> Here he has the crucial conceptual insight of the entire drama. He turns her body inside-out so that the habit – the protecting garment of her chastity, the symbol of her discipline – becomes a representation of what is taking place deep within her. It is, in fact, the climactic shudder itself, a storm surge of sensation cresting and falling as if the marble had been molten.[1]

If Bernini's marble is molten, Wolstenholme's cement is turgid, solid in a somehow more than expected way. Carrara marble is beautiful and exotic, while concrete is banal. Wolstenholme has not resorted to heightening the material's expressive potential (cement, like any material, can be turned by a sculptor into something quite nearly magical, as Wolstenholme herself has achieved in other works), but instead has left it rough and drab. This is no robe reflective of a "storm surge of sensation," but rather the rough hair shirt of the penitent. The material, the image and the content are all turned in one direction, towards the picture that the artist wishes us to perceive.

Perhaps the most destructive blow to the Modernist creed was feminism, which had more impact on the larger world and on all aspects of our culture than could any mere trend in art or design. The feminist credo that the personal is the political, and the insistence of a generation of women that they be included in the conversation, was the decisive end of the purity of High Modernism. Colleen Wolstenholme's use of pictures in her work, pills in particular, is rooted in a personal response to the history, local and global, of sculpture. Central to her work, whatever the ostensible content, is a concern with the strategies and the mechanisms that are employed to control and to constrain women's freedom. Prescription drugs or proscriptive clothing, the forms may differ but the intent is depressingly consistent. Even the seeming sexual freedom of the empowered Western woman (Girl Power as The Spice Girls would have had it) can be a mechanism of control. In Wolstenholme's four paintings in *Pictured* she combines two sets of source imagery: camouflage patterns from American, British, and Finnish uniforms, and images of women's thighs in patterned lingerie taken from soft-core porn sites on the Internet. The object of these paintings is camouflage, the subject is control, and Wolstenholme's deft combination of sexuality and militarism create new patterns that expose rather than hide.

Wolstenholme, Colleen, *Shrouded Figure*. Detail. Cast concrete. 134.0 x 66.0 x 55.0 cm. NTL/2007.433

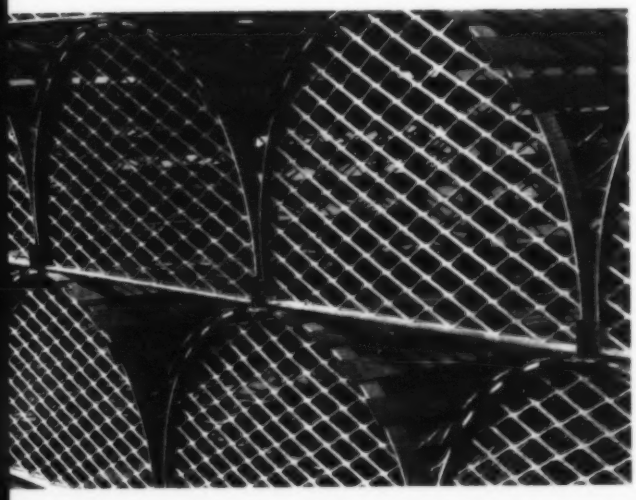
Cal Lane's use of imagery shares with Wolstenholme an overtly feminist starting point, though with Lane, her analysis is aimed at roles more so than imagery: her steel doilies directly take aim at the domestic ghetto where so much of women's effort gets relegated. The *Doilies* and the newer "tapestry" work are interesting contrasts: both are made simply from cutting steel, but as Lane's cutting gets more complicated she is moving more towards the graphic in her work. The *Doilies* are objects, hugging the floor, massive

[1] Simon Schama, *Simon Schama's Power of Art*, Viking Canada, Toronto, 2006

despite their lacy filigree. *Oil-drum Tapestry*, however, feels like a drawing, the complicated imagery almost traced into the surface, the steel of the drum seemingly weightless.

Sculpture in metal has a particular affinity to drawing, and in this exhibition, along with Cal Lane, it is the work of Alexander Graham that has the most direct relationship to drawing, without actually resorting to two-dimensional graphic art.

Try and picture this: an old-fashioned lobster trap, almost a half-cylinder in shape, the kind of tool most of us are only familiar either as a prop in tourism ads or as a decoration on



Graham, Alexander, *Traps*, Hot dipped galvanized steel, 183.0 x 488.0 x 76.0 cm

suburban front lawns. Picture a stack of them, off-season perhaps, weathering another winter. But what changes when the traps are imagined in steel, and when the logic of steel is applied to a form originally conceived in wood and twine? An old idea (the romance of the fishery, the good ol'days of seeking the sea's bounty, fisher folk and their quaint customs, and so on) is replaced by another idea: the folksy image as a monument, as an artefact, preserved and static, as much a commodity as the lobsters. Alexander Graham's meticulous re-imagining of the lobster trap (each steel version, for instance, is the same weight as a wet and empty regulation lobster trap) breathes new life into what has become a tired cliché. This version of allegory supplants an exhausted idea that had been grafted upon a functioning tool of a particular industry, with a newly invigorated idea that returns to that original tool quality, though critically and with a sense of urgency.

Where Cal Lane turned to steel to evoke domestic textiles, undercutting certain expectations placed on women sculptors, David Harper, from another generation, felt no such constraints when he began working in textiles. His combination of taxidermy forms, animal hides, and the somewhat fussy decorative traditions of domestic embroidery reflects the fact that while gender remains of central importance in art as in life, sculptural materials don't have a sex. Harper's *Guild* and *Tattoos* in particular play with the expectation of what embroidery signifies. His material conversation is peppered with allusions to artists, local and beyond, that add depth to his work. But perhaps there are four that I would single out, in no particular order: David Diviney, Wim Delvoye, Sarah Maloney and Kiki Smith. Smith and Delvoye, of course, are fixtures in the art world firmament, stars. Diviney's use of taxidermy in his sculpture was an undoubted influence on Harper, as was the "soft sculpture" of Sarah Maloney, who taught Harper early on at NSCAD University, and with whom he shares a studio in Halifax.

Drawing is at the heart of Harper's work, embroidery thread standing in for graphic lines. *Tattoos*, for instant, translate World War Two era designs into embroideries on tanned animal hides (material Harper found to be cheaper than good quality paper). These clichéd images take on a new weight under his scrutiny, their original humour preserved and slyly enhanced in their new contexts.

The works in *Pictured* fall into three rough groupings: the first wave of the re-introduction of imagery (works from the 1980s), second-wave works which are, in part, responding to that first burst of imagery in Canadian sculpture, and works from the 21st century that were made in a context where using imagery needed no explanation or special pleading.

The first real resurgence of imagery in contemporary sculpture can be found in what was called "New British Sculpture," particularly in the work of Bill Woodrow and Tony Cragg. In writing about the development of this school of sculpture, Lynne Cooke says that, often, they:

> ...seek to fix references more precisely, often through the taut interplay between image, material, and title. The result is something less close to our familiar vernacular usage of the term "poetic" than to the Renaissance concept of the impresa, a knot of words and images in whose complex structure a wealth of meaning and allusion could be hidden or discovered, expressed in the guise of a unique concetto, a single act of thought. Distinctions between abstraction and figuration have little place here, for all are involved with the construction of image as well as object.[1]

Harper, David R., *Shades of Love*, Embroidery on hide, 92.0 x 62.0 cm, Collection of the Artist

This British sculpture was also influenced by the resurgence of imagery in painting, and it, in turn, was of influence on sculpture in Canada, although little of the work made it to Canada for artists to see. Ideas are often held in common, and the idea of the image, the picture, seemed to be in the air.

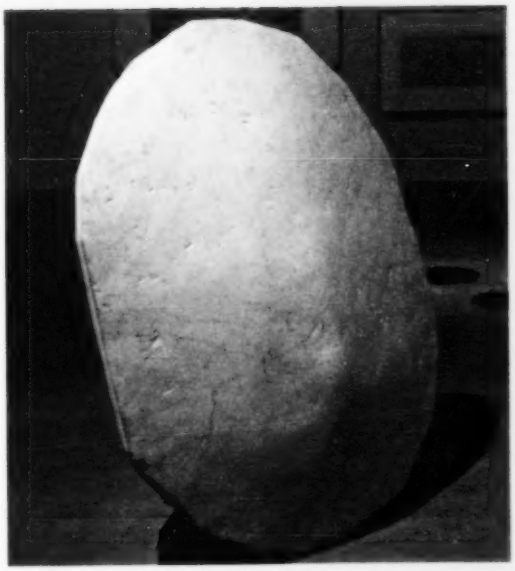
Caligula Dreaming: In the Shadow of the Goddess, by John Greer is the product of a period he spent working in Pietrasantra, Italy, the area where the stone for the great Renaissance sculptures of Michelangelo and Bernini was quarried (not to mention that for the Roman masters as well). This community is home to many quarries as well as to commercial stone masons and artists from across the world. Greer learned classical technique there and brought his knowledge back to his teaching practice in Halifax: specifically direct carving in marble. Greer had been using stone in his work before, but mostly local granite cut at monument suppliers. The direct carving of variegated marbles, with a broad colour pallet, was definitely a departure, albeit one still rooted in a primarily conceptualist approach to making objects. His use of classical sources (Seutonius's *Lives of the Ceasers*) and his use of a narrative strategy were indicative of trends current in the 80s, and they retain their freshness today.

Caligula, the Emperor of Rome, had a dream, John Greer maintains, that the entire world was one bound prisoner, awaiting the headsman's axe. Suetonius, in his life of the emperor Gaius, or Caligula, quotes him as wishing that "the people of Rome had but one neck," for ease of killing them one can but imagine. In *Caligula Dreaming: In the Shadow of the Goddess*, John Greer re-imagines that dream, or that wish, in material terms.

In large part this is due to Greer's synthesis of imagery and materials in this work: marble, the material of the coiled Caligula figure, is the default material of classical sculpture. The felt refers both to the traditional mattress of a Roman Legionary and is a reference to one of the most influential 20th century installation artists: Joseph Beuys. The red-painted canvas alludes to the traditional groundsheet also part of a Legionary's kit, and to that other 20th century icon: painting itself. The "shadow of the Goddess" is an image – the coiled marble form (also very reminiscent of architectural detail, particularly on columns) is an object. The "picture" that is this sculpture comes together as the physical and conceptual elements combine at the moment of perception by the viewer. From this classical imagery Greer went on to a series of works based on plant-forms, most notably of seeds (his major sculpture *Reconciliation*,

Greer, John, *Caligula Dreaming: In the Shadow of the Goddess*, felt and Italian marble, 26.7 x 292.0 x 122.5 cm

1 Lynne Cooke, *Image and Object: The "New British Sculpture."* in *A Quited Revolution: British Sculpture since 1965*, pg 50-51, ed. by Terry A. Neff, Thames and Hudson, London, 1987
2 Seutonius, "Life of Gaius Caligula", included in *The Twelve Caesers*, trans. By Robert Graves, Penguin Books, London, 1957



Paschakarnis, Vanessa, *White Shield*, Italian marble, steel stand, 105.0 x 130.0 x 25.0 cm

in the collection of the National Gallery of Canada, includes several marble "pits" and an enormous bronze leaf, precariously offering the illusion of shelter) and rosebuds. His *Thorns* are part of that series of work from the 1990s.

Shadows are also a theme for Vanessa Paschakarnis. Her *White Shield* and *Drawing for Sculpture* mirror each other, with the drawing being a side view of a similar form to the stone. The huge stone disc that is the shield, carved from white Carrara marble, occupies a similar amount of space to a human body – it manages to suggest a figurative quality without being so. It does have a naturalistic element, far back its source is a small marine mammal, or at least the shell it leaves behind, the sand dollar.

Shadows of course, are also images – and it is with the play between object sand their shadows, often conceived by Paschakarnis as one and the same, that she exploits for her conceptual and formal ends. Paschakarnis's forms, often abstracted from nature, evoke cocoons, shells, pods and so on, naturally formed containers, vessels that hold potential for transformation. *White Shield*, as the viewer walks around it, oscillates as well, the viewers walking motion giving views from front to side, like a coin spinning on its edge. Objects and their shadows, her work oscillates between the two, with subtle transformations reinforced with each pass from one to the other.

For the Spanish artist Francisco Goya, the sleep of reason produced monsters. For Dennis Gill, *In the Heat of the Moment, There is No Reason*. As does Greer, Gill uses the image of the snake as a sign for the human intelligence (free will, after all, at least in the Western tradition, is a product of following a serpent's counsel). His cast-iron snakes, slate base with its admonitory inscription and ominous heater, all combine, again, into a picture that carries with it a certain sense of impending doom. Where Caligula dreamed that the world was a victim waiting for the headman's axe, Gill seems to be dreaming with eyes wide open, his picture reflecting the general unease and, frankly, fear, that permeated the last days of the Cold War. His slate relief sculpture, *Satellite Blackboard*, plays off of the form of the heater in his floor-bound sculpture, and manages to play with notions of transmission (of knowledge, of signals, of heat, of light) powerfully and simply.

In the Heat of the Moment, There is No Reason presents a fragmentary narrative, with Gill combining three key elements: text, a found object, and the cast-iron snakes, a crafted image. Gill's snakes are also multiples, and their repeated motif moves the story along – are these multiple snakes or should we see them as frames, multiple views of the same snake over time.

In his book *Real Presences* the literary theorist and critic George Steiner writes that:

> In painting and sculpture, as in literature, the focussed light of both interpretation (the hermeneutic) and valuation (the critical-normative) lies in the work itself. The best readings of art are art.[1]

This exhibition is full of such reading. David Askevold, in the early 70s, created a series of photo-text works that used fragmentary narratives and the imaginative conceit of making art with snakes for a series of compelling and influential works. In particular, *Kepler's Music of the Spheres Played by Six Snakes* and *Green Willow for Delaware*, works that, coincidentally, were on view at the AGNS while *Pictured* was installed. Gill was a student at NSCAD when Askevold made these works, and it is no accident that 15 years later his sculpture turned to an image, and an approach, that acknowledged, critiqued, and took in another direction, the work of David Askevold.

[1] George Steiner, *Real Presences*, pg. 17, University of Chicago Press: Chicago, 1989

Glen MacKinnon's particular interplay of sculpture and printmaking is based in materials, a particularly difficult and intransigent material at that: plywood. His prints (which at first glance seem to be traditional woodcuts) and his sculptures are made by carving and abrading plywood to take advantage of the structural qualities of the medium: the fact that plywood is made up of many cross-grained layers of thin veneers laminated together. Sanding the surface removes the softer material, leaving a distinctive grain pattern that has little to do with wood in its natural state. *Pipe*, which depicts a ubiquitous industrial product with another, succinctly combines both graphic and sculptural imagery and form. MacKinnon's prints too, share an object quality, the rough-hewn status of the sculptures reinforced by the line and surface qualities of the prints. MacKinnon's prints, in both form and subject matter, are reminiscent of the work of Anselm Kiefer, particularly in his use of images of churned earth, flowing liquids, and dark, gloomy landscape with roiled skies. Kiefer, of course, was one of the key figures in the reintroduction of narrative imagery into painting in the 80s, as well as a serious influence on the use of non-traditional materials such as tar, lead, earth, straw. Plywood, a construction material spectacularly unsuited to carving and incising (key processes for both sculpture and printmaking), works so well for MacKinnon despite its flaws. Or rather, as with so much of Kiefer's (and for that matter Joseph Beuys's) use of materials, it works exactly *because* of its unsuitability.

Jane Buyers began to re-examine the use of traditional sculptural materials and processes, particularly bronze-casting, in the late 80s and early 90s. And as with MacKinnon, she is equally at home in the graphic arts, both with drawings and print-making. *Prossimata e Distanza* (1992), is made up of four small bronzes, each perched perilously on a base of spindly legs cast from branches. The title, Italian for proximity and distance, refers to the rules of perspective and relative scale, to, in effect, tools for making an image. The sculptures, with their plays of perspective and scale within themselves, bend the conventions of drawing to achieve Buyer's conceptual ends. Her indexical drawing, *History Lesson #10: The Order of Things*, presents a series of common (and not so common) tools, household items interspersed with sculpture tools and other, mostly obsolete, instruments. Where she plays with the notions of perspective in her sculptures, the objects here are depicted in an undifferentiated field, utterly flat, with almost no trace of the artist's hand. It's as the drawing was in fact printed, evoking an image of an image.

Sculpture as drawing is not just a function of working with metal, but an approach to the use of materials in space, and to the process by which objects are made. In many ways much of the work in this exhibition could be talked about in terms of drawing: Steve Higgins's untitled table-like sculpture is a three-dimensional drawing, an analysis of line and form in actual space that strikes up a conversation with his drawing *Asylum Infidorum*, a complex, powerful work whose layered imagery of grids and line evokes architecture without ever coalescing into a specific image. The third work by Higgins in this exhibition is the least typical of his work, but perhaps the most reflective of his own response to the particular history of sculpture in Halifax. Art after all, is a conversation, and artists are the most loquacious of participants.

Picture this: four submarines, slicing through calm seas, their top thirds above water, sailing in formation. Or this: yellow metal ingots, shiny, cold and hard, the base metals from which dreams are made. Or this: a child's

Buyers, Jane. *Prossimita e Distanza*. Bronze. Dimensions variable.

toy subs, something to make bath-time more palatable. Steve Higgins's sculpture *The Canadian Submarine Fleet*, comprises all these pictures, and more. As with traditional allegory he begins by appropriating imagery, in this case the "new" fleet of submarines bought, at great cost, by the Canadian Navy several years ago, submarines that still are not functioning, and then he re-thinks the imagery, recasts it into something else, something at once critical and humorous – sometimes you have to laugh so you don't

Higgins, Steve, *The Canadian Submarine Fleet*, 2005. Cast bronze, 1/1, 4 sculptures, each: 9.0 x 35.5 x 6.5 cm

cry. The original image, the one conjured by the grand title of "Fleet," has overtones of national pride, or patriotism, of tales of duty, glory, and honour. The new image supplants that old one, substituting the image of a child's bathtub for the "high seas," and managing to suggest the fiscal issues that, arguably, led to the death of a Canadian sailor on the maiden (and last) voyage of *The Canadian Submarine Fleet*, so is there a moral here, or some message to take away? No, there is just an idea, one that, perhaps, will work away in the viewer's mind, and maybe supplant that older, shared, idea, or at least blunt its temper.

David Diviney came to Halifax to attend graduate school. A native of Hershey, Pennsylvania, Diviney, like Higgins, brought a different accent to the conversation about sculpture taking place in Halifax. Sensitive to the clichés about both Americans and rural residents (Hershey, famous for chocolate, is also in the Blue Mountains, close to Philadelphia but another world away from the urban bustle of that large city). In Diviney's sculpture and installations one can, with just the slightest bit of imaginative effort, almost hear the banjo strains from *Deliverance*, that classic of urban paranoia about the rural, albeit with a further ironic twist.

Diviney's sardonic wit just doesn't target his own roots, of course, but ranges widely to take in his experiences living in Canada. The two works included in *Pictured*, *Untitled (Pallet with Barrels)* and *Untitled (After Hitchcock)* certainly reflect his themes of rural/urban shared miscomprehension. *Untitled (Pallet with Barrels)* for instance, evokes a ubiquitous feature of rural life: the trash barrel in the rural backyard, ablaze with who-knows-what. *Untitled (After Hitchcock)*, a photographic triptych, is amongst Diviney's clearest expositions of his continuing theme. Two close-ups of stocking-feet and wool pants clad legs flank an image of an elderly man, crazed-seeming, holding a shotgun. The construction of the image, left and right feet, the torso of a man in the middle, the hanging shotgun, has unmistakable figurative overtones. The feet are from a film-still – a view of the dead body in the Hitchcock classic, *The Trouble with Harry*. Diviney doesn't know the source of the central, black-and-white image, but it too is obviously staged, is from some 1950s melodrama made for the silver screen, or for the "idiot-box."

These works however also have other sub-texts; one's rooted not in the Blue Mountains of Pennsylvania, or in the Hillbilly clichés of American popular culture. No, the other readings are rooted right here. *Untitled (Pallet with Barrels)* for instance, also cites the work of two Halifax artists, friends and peers of David Diviney: Thierry Delva and Greg Forrest. *Untitled (After Hitchcock)* references, in part, a work by John Greer, who was teaching at NSCAD when Diviney did his MFA there.

In his pallet work Diviney is engaged in a critique of workmanship. Forrest, for an exhibition in Halifax in 1994, made a shipping pallet out of walnut. Instead of a disposable tool, in Forrest's hands the pallet became a precious object, each plank milled and sanded to perfection, the whole held together by joints and pegs, as if it was a fine cabinet. A few years later, for a work called *40 Gallon Drums*, Thierry Delva had pallets made to support his two full-size, granite oil drums. These, too, were constructed beautifully, a nod,

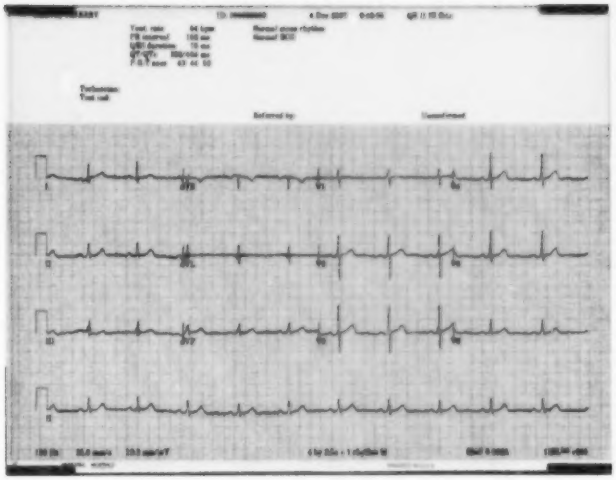
Diviney, David, *Untitled (Pallet with Barrels)*. Detail. Steel, neon light, MDF, wood and enamel paint. 138.0 x 121.9 x 126.8 cm

one can't help but think, to Forrest's work (Delva was in that same show back in 1994). Diviney's pallet, however, is comparatively crude, cartoon-like: even the spaces between the "planks" are fake, and rather than being made of fine wood it is made from painted MDF, a compressed sawdust product whose only merit is its cheapness. One need not know the back-story to take part in this particular conversation – but it doesn't hurt.

The cold light of the neon that gives David Diviney's barrels their glow is echoed by the somewhat warmer light given off by Thierry Delva's large work *David and Goliath (Uncut)*. (Of course, given its source, the light of a refrigerator, it too could be characterized as cold.) Delva's sculpture harks back to an earlier series by the artist called Box Works. With these Delva cut, from solid blocks of stone, depictions of boxes of various size that were titled by their ostensible contents, such as *One Dozen Long-stem Roses (for Sally)* or *One Dozen Live Lobsters*. Delva's new work also reflects on a more recent sculpture he did, a work made from two refrigerators, their front doors removed, pushed together to create *The Kiss*. These works, of course, also represent iconic objects form the history of sculpture: Constantin Brancusi's seminal Modernist example of direct carving, *The Kiss* (itself a comment on Rodin's sculpture of the same title), and Michelangelo's *David*, perhaps the most famous sculpture in Western history.

Michelangelo famously opined that he found figures in the blocks he carved, and of course, the David was carved from a famous, flawed, block – one that had already defeated other, older sculptors. Michelangelo's virtuoso carving of this abandoned giant was a large part of the artist's mystique in his lifetime, and since. In *David and Goliath (Uncut)* the silhouette of *David* is cut from the door of a stainless steel fridge – the appliance standing in for the block. In Florence, where one can see Michelangelo's version, the statue stands upon a pedestal with a plaque-like marble slap fronting it. Delva re-creates those proportions, substituting a television playing the video of an ultrasound reading of his heart beating. The heart, of course, is traditionally the site of our emotions: the image we see is the artist's heartbeat while he reads the passage from Genesis describing the battle between David and Goliath. It is unedited (uncut) and repeats ad infinitum.

Delva's related series of drawings, *Drawings from the Heart (The People Magazine 2007 Hot List)* develop this conceit; each electrocardiogram records the artist's heartbeat while he is looking at one of fifteen pictures in People magazine: the fifteen hottest men of 2007. *David*, of course, was a paradigm for male beauty for centuries. That he has been



Delva, Thierry, *Drawings from the Heart (The People Magazine 2007 Hot List)*, Detail, 15 Electrocardiograms, Dimensions variable

supplanted by Brad Pitt tells us, perhaps, about all we can stand to know about our culture today.

Between the image and the object is, I have suggested, the picture. But pictures only exist where there are viewers – without the act of perception by someone else the sculpture remains inert, remains a thing without any recourse to being an idea. Pictures must be seen, and in being seen, are thought.

In a perfect world we might not need critics to interpret works for us, to provide commentary to add to our understanding of artists' works. George Steiner makes a compelling case that art itself is the best commentary on other art. He's right, but as he himself recognizes, we don't live in a perfect world. "No stupid literature, art, or music survives," he writes, "Aesthetic creation is intelligent in the highest degree."[13] Yes. But not all intelligent art survives, either. The curator's role within the art museum is, at base, to help skew the odds towards survival.

Pictured reflects the immense growth in the permanent collection of the Art Gallery of Nova Scotia. It also reflects a certain bias – mine. This exhibition tracks a collecting history but also an intellectual record of the growth and change of a conversation about sculpture, and for every artist represented many, many more are missing. Their absence reflects my failings, not theirs, of course, and, as with any good conversation (and I hope that this is a good conversation), this one has the potential to continue for quite a while yet.

Ray Cronin
Halifax 2008

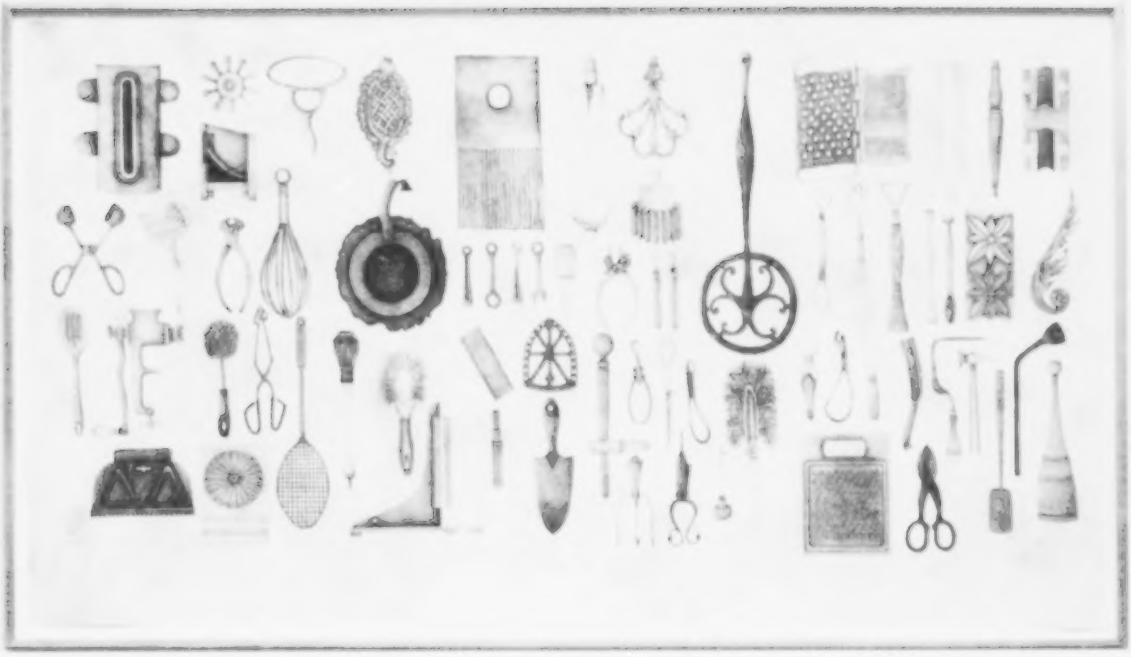
[13] Ibid, pg. 11-12

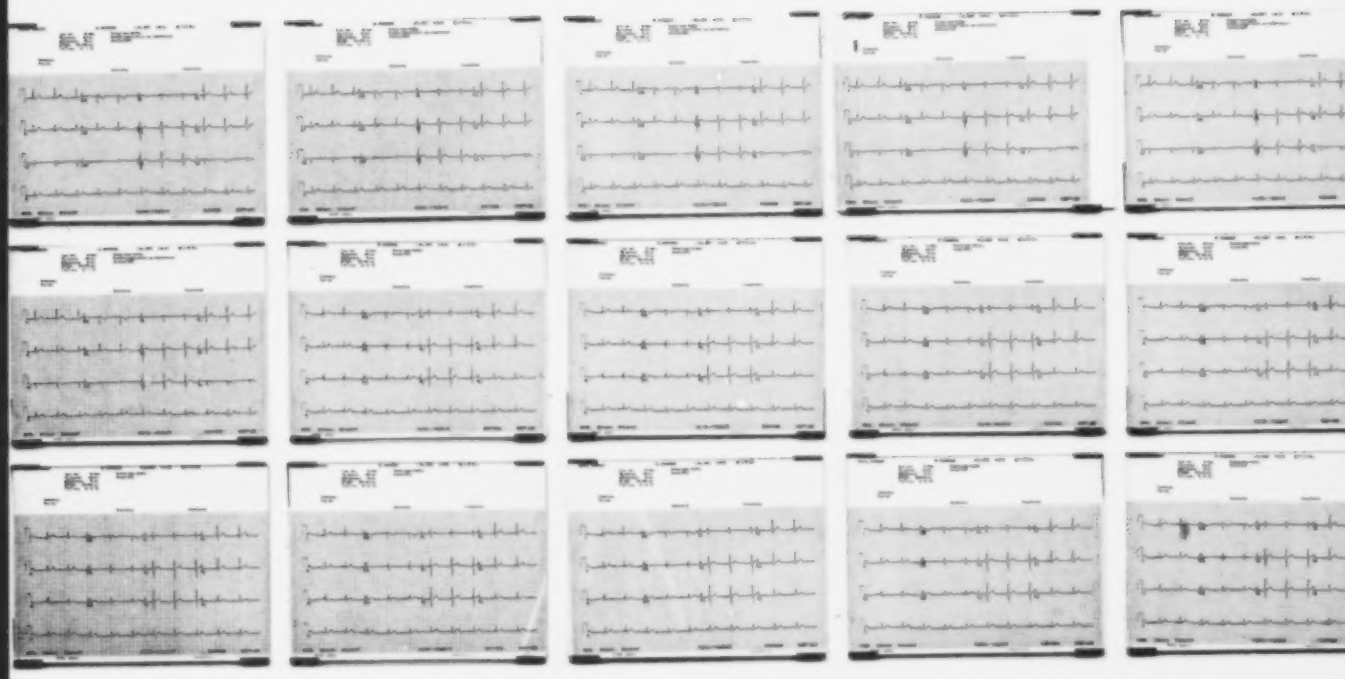
Jane Buyers

Jane Buyer's work has been exhibited in a wide variety of public and private galleries. She has had solo exhibitions at the Robert McLaughlin Gallery; Koffler Gallery; McIntosh Gallery, University of Western Ontario; Burlington Cultural Centre; Hart House, University of Toronto; Tom Thompson Art Gallery; Art Gallery of Hamilton and the Canadian Cultural Centre in Rome, Italy. Her work has also been included in group exhibitions at Museum London; Galerie Art Mûr, Montreal; Harbourfront Centre, Toronto; Art Gallery of Peterborough, and Gallery Stratford, and beyond.

Buyers's work is included in numerous public art collections, including the Owens Art Gallery, the Canada Council Art Bank, the MacLaren Art Centre, the Art Gallery of Hamilton and the Art Gallery of Nova Scotia, among others. Her commissioned public sculptures include *Golden Queen Hybrid*, RIM Park, Waterloo; *John Labatt*, Barley Field, Waterloo; *Between the Acts*, King Street Theatre, Kitchener and *Agricultura* for the Donald Forster Sculpture Park, Macdonald Stewart Art Centre, Guelph.

Buyers is a professor in the Fine Arts department at the University of Waterloo. She has been based in Elmira, Ontario, since 1992. In 2002, she was elected to the Royal Canadian Academy of Arts.





Thierry Delva

Belgian-born Thierry Delva has lived and worked in Canada for over thirty years. Based in Halifax, Nova Scotia, Delva teaches sculpture at NSCAD University. He received his M.F.A. from NSCAD in 1993.

Delva's work has been exhibited widely across Canada and internationally. He has had solo exhibitions at the National Gallery of Canada, Art Gallery of Nova Scotia, Museum London, Art Gallery of Windsor, Real Art Ways (Hartford CT), Dalhousie University Art Gallery and at Mount Saint Vincent University Art Gallery, among others. Delva's work has been included in a number of group exhibitions tracing the development of the Halifax Sculpture movement, including *Sculpture Expo '94*, St. Mary's University Art Gallery; *Object Lessons*, *Container*, Real Art Ways, Hartford; AGNS; *1:1 New Halifax Sculpture*, S.L. Simpson Gallery; and *Manifest*, Sir Wilfred Grenfell College Art Gallery.

His work is included in the permanent collections of the National Gallery of Canada, Art Gallery of Nova Scotia, and the Nova Scotia Art Bank, and has been reviewed widely.

Thierry Delva
Deinze, Belgium, 1955

Drawings from the Heart II : *People* "the 2007 Hot List", 2007
15 Electrocardiograms
Dimensions variable

1. Matt Damon (Sexiest Man Alive)
2. Patrick Dempsey
3. Clive Owens
4. Denzel Washington
5. David Beckham
6. Jake Gyllenhaal
7. Gerald Butler
8. Brad Pitt
9. Javier Bardem
10. Russell Crowe
11. Johnny Depp
12. Justin Timberlake
13. Will Smith
14. Ben Affleck
15. Matthew McConaughey

Left (installation) & Top Detail:
Diviney, David, *Untitled (Relief with Barrels)*, Steel, neon light, MDF, wood and enamel paint, 138.0 x 121.9 x 126.8 cm

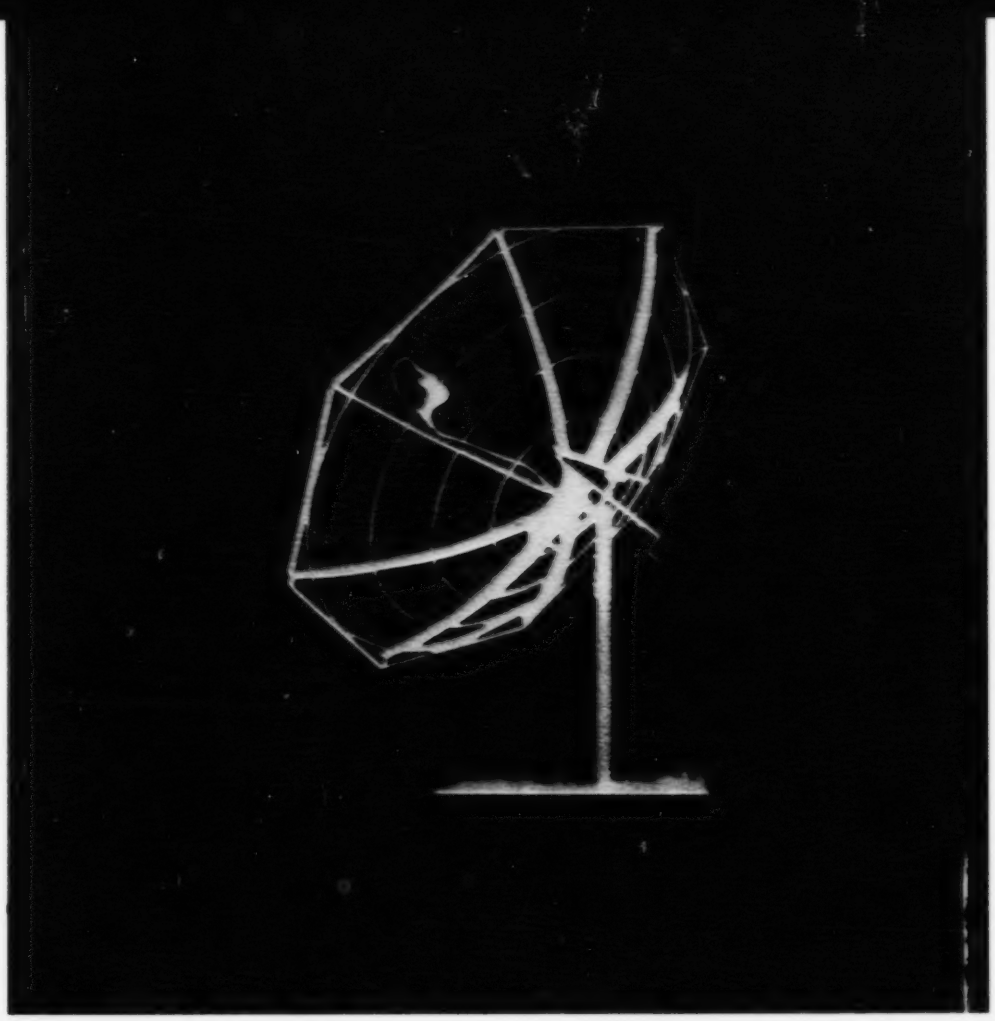
David Diviney

David Diviney began his studies at Tyler School of Art in Philadelphia, graduating with a B.F.A. in 1995. In 1998 he received a M.F.A. from Nova Scotia College of Art and Design. He currently lives in Kamloops, British Columbia.

Diviney's work has been exhibited throughout North America and Europe. He has had solo and two-person exhibitions at Helen Pitt Gallery, Vancouver; Stride Gallery, Calgary; AXENE07, Gatineau; Gallery 101, Ottawa; and at Listasafn ASÍ in Reykjavik, Iceland. His work has also been seen in group shows at the Ottawa Art Gallery, Art Gallery of Calgary, Edmonton Art Gallery, Art Gallery of Nova Scotia, Real Art Ways, Hartford, and Galerie Wilwechgol, Frankfurt.

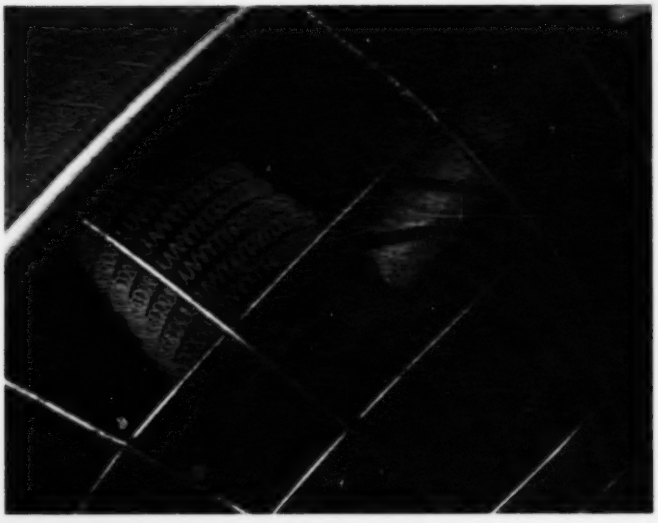
In addition to his artistic practice, Diviney has worked as a curator and gallery administrator. He has also written a number of critical texts for publication by institutions, including the Tom Thomson Art Gallery, Robert McLaughlin Gallery and Mercer Union. He has taught courses in sculpture and drawing at Alberta College of Art and Design, University of Lethbridge and Sheridan College Institute of Technology and Advanced Learning, among others.

Diviney, David, *Untitled (after Millet)*, 2006, Oil on canvas, glow paint, on MDF, 213.4 x 259.0 cm



Gill, Dennis, *Satellite Blackboard Satte*, 96.5 x 91.6 x 3.8 cm, NTL2006.K06

Left & Bottom Detail:
Gill, Dennis, *In the Heat of the Moment, There is No Reason*, 3 connected cast iron soaker, slate platform, electric, Dimensions variable

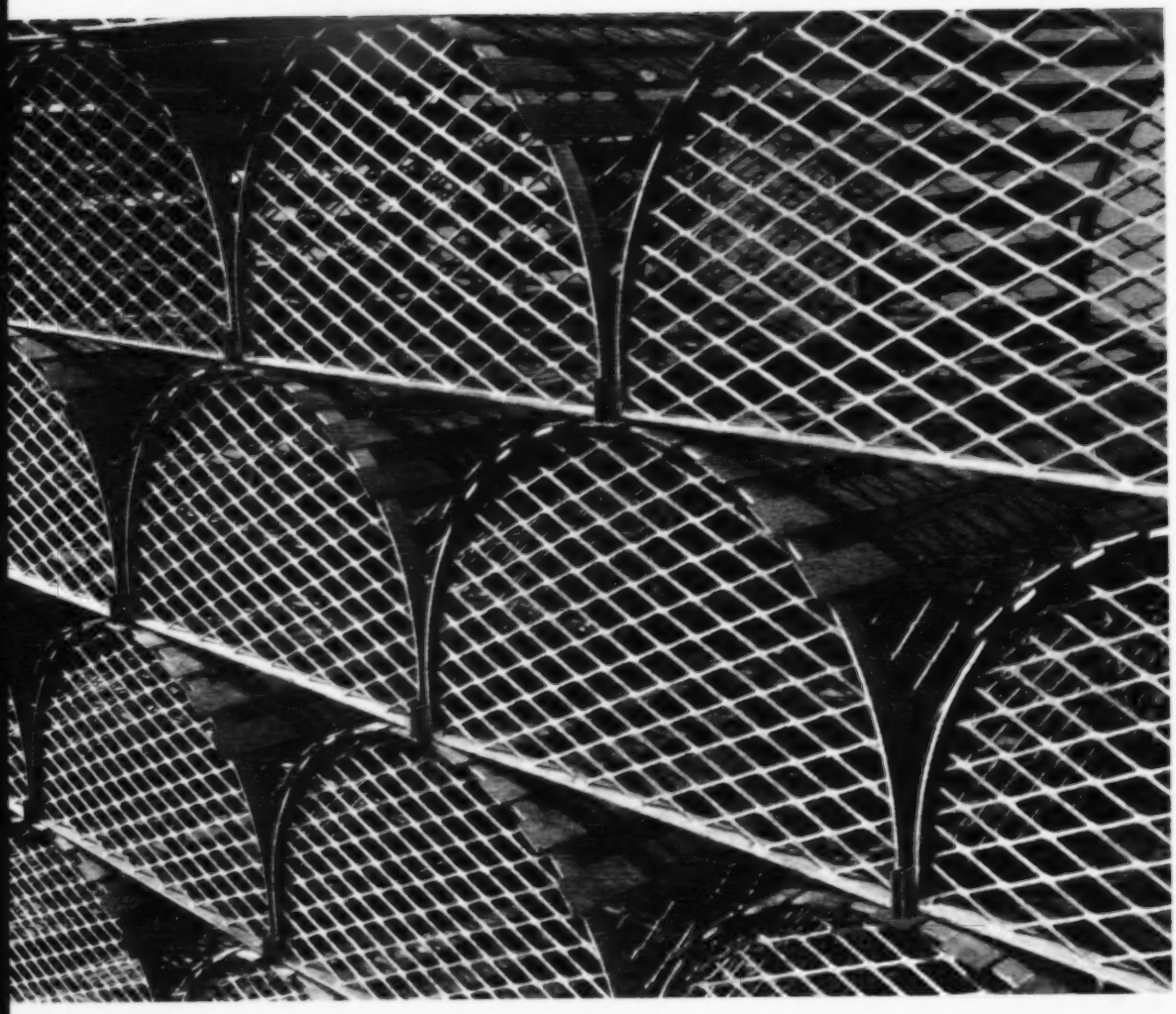


Dennis Gill

Born in Nova Scotia, Dennis Gill is an artist, a teacher and a skilled carpenter. He received a B.F.A. from the Nova Scotia College of Art and Design in 1972 before pursuing Graduate Studies at Western Michigan University, Kalamazoo, Michigan. He has taught at NSCAD, Mount Allison University and at West Michigan University.

Gill's work has been shown numerous solo and group exhibitions across Canada, including at Lewis Hindle Fine Art, Orillia; Owens Art Gallery; Saint Mary's University Art Gallery; Winnipeg Art Gallery, and MacKenzie Art Gallery, Regina. It is held in the collection of the Nova Scotia Art Bank, the Art Gallery of Ontario, the Owens Art Gallery, Dalhousie University Art Gallery and the Art Gallery of Nova Scotia.

Gill is also a writer whose art reviews have appeared in Vanguard, Parallelogramme, C Magazine, and ArtsAtlantic. He has also written essays for numerous artist catalogues.



Alexander Graham

Alexander Graham is a native of Cape Breton, Nova Scotia. He holds a B.A in History from St. Francis Xavier University and a B.ED. from Dalhousie University.

In Canada, Graham's work has been included in exhibitions in Halifax, St. John's, Fredericton and Oshawa. His work has also been seen in Utica, NY, and Pittsfield and Stockbridge, MA. In 2004, he was artist-in-residence at Sculpture Space, Utica, NY. As well as being held in numerous private collections, Graham's work is in the collection of the Art Gallery of Nova Scotia.

Based in Halifax, Graham works at NSCAD University, where he works as an adjunct professor and metal shop technician.

Top Detail and Left:
Graham, Alexander. Traps. Hot dipped galvanized steel. 183.0 x 548.0 x 91.0 cm

John Greer

John Greer's work has been exhibited extensively throughout Canada and internationally. He has had solo exhibitions at the National Gallery of Canada, The Beaverbrook Art Gallery, Glendon Gallery, Acadia University Art Gallery, Dalhousie Art Gallery, Owens Gallery, Saint Mary's University Art Gallery, Southern Alberta Art Gallery, and the Isaacs Gallery, among many others. His work has also been included in a large number of group exhibitions.

His public art commissions include *Goddess*, Saint Mary's University, *Reflection*, a monument to Canadian Aid Workers, Ottawa; *Gathering*, Yongsan Family Park, Seoul, Korea, and *Origins*, Ondaatje Court, Art Gallery of Nova Scotia.

His work is held in a large number of private and public collections, including those of the National Gallery of Canada, Canada Council Art Bank, Dalhousie Art Gallery, Beaverbrook Art Gallery, MacDonald Stewart Art Centre Sculpture Garden, and the Art Gallery of Nova Scotia. Greer's work has been reviewed widely in national and international publications. He has also been the subject of numerous books and essays.

Greer taught sculpture as a full professor at NSCAD University for 26 years. He currently divides his time between his studios in LaHave, Nova Scotia, and Pietrasanta, Italy.

Greer, John. *Cargoat Dreaming, In the Shadow of the Goddess*. Steel and bronze sculpture. 96.0 x 290.0 x 122.0 cm.

Greer, John. *Trance Woman*. 3 elements: 68.0 x 52.0 x 104.0 cm; 86.0 x 51.0 x 108.0 cm; 63.0 x 63.0 x 120.0 cm.

Lipton, John Dickie Statue, 1 standard

Top & Left Detail: Harper, David R., *Guild*, Polyurethane, paper, varnish, canvas, embroidery, Dimensions variable

Harper, David R., *Rise and Shine*, Embroidery on fabric, 40.6 x 61.0 cm

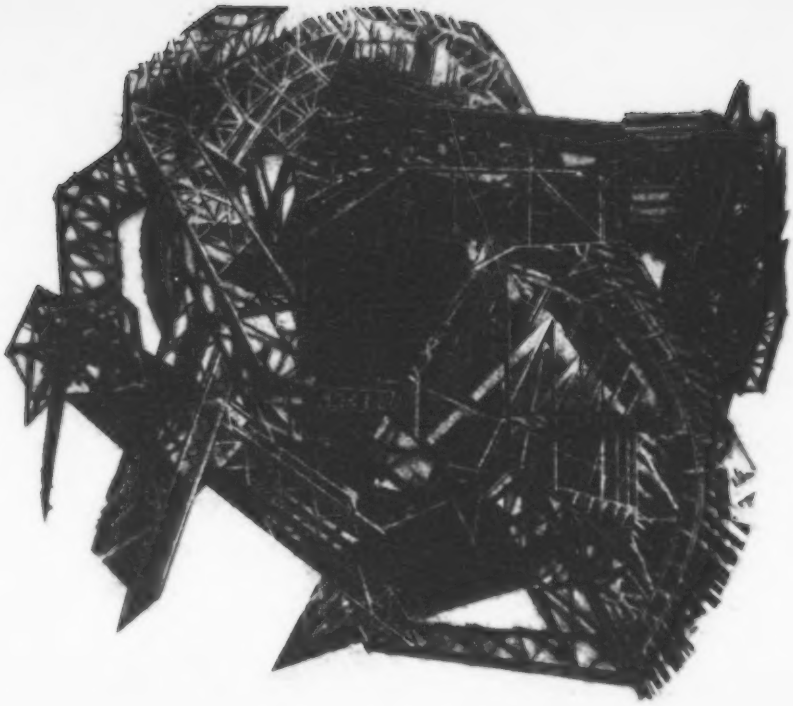
Harper, David R., *Rose of No Man's Land*, Embroidery on fabric, 92.0 x 62.0 cm

David R. Harper

A native of Toronto, David R. Harper lives and works in Halifax, Nova Scotia. He graduated from NSCAD University in 2006.

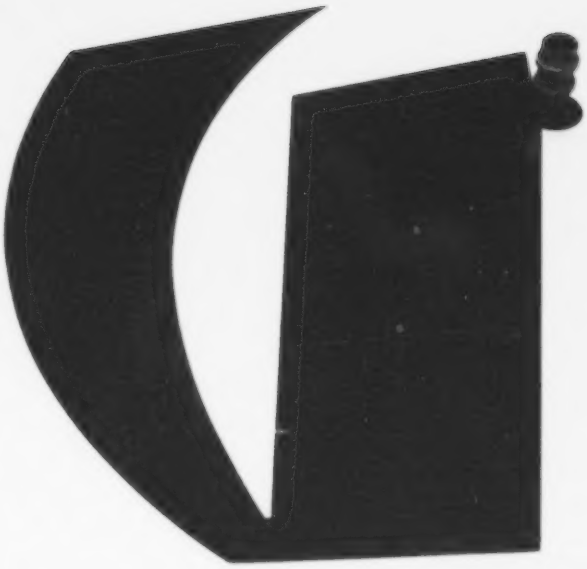
Harper's work has been included in solo and group exhibitions in Halifax, Montreal, Toronto and New Brunswick. His work was also included in the Art Gallery of Nova Scotia exhibit, *ARTPort*, held in 2005 at Pier 22 in Halifax.

In 2007, he was a visiting part-time faculty member within the sculpture department at NSCAD University.



Higgins, Steve. *Against Hindsight* 1988. Charcoal on paper. 244.0 x 317.0 cm

Higgins, Steve. *The Canadian Submarine Fleet* 2006. Cast bronze, 1/1, 4 sculptures, each : 9.0 x 30.5 x 6.5 cm



Steve Higgins

Born in Spokane, Washington, Steve Higgins holds a B.F.A. at the University of Washington, Seattle, and a M.F.A. from Wayne State University, Detroit, Michigan. He is currently based in Halifax, Nova Scotia.

Higgins's drawings, sculptures and prints have been exhibited extensively in both solo and group exhibitions in Canada, the United States, Australia, Brazil, Japan, Spain, Holland and in England. His work is in the permanent collections of the Art Gallery of Hamilton, Winnipeg Art Gallery, and Canada Council Art Bank, among others.

He has also worked extensively as a professor and instructor, teaching painting, sculpture and drawing at institutions in Canada and the United States, including the University of Manitoba; Wayne State University; Oakland Community College, Pontiac, Michigan; and NSCAD University, where he continues to teach on a part-time basis.

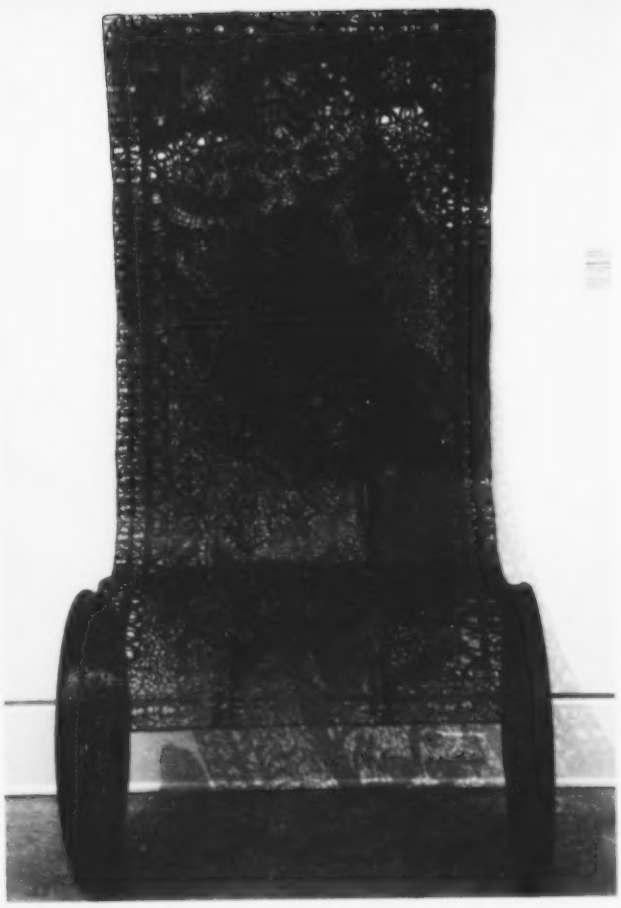
Cal Lane

Born in Halifax, Cal Lane grew up in Saanichton, B.C. She has a B.F.A. from NSCAD, and a M.F.A. from SUNY Purchase College in New York.

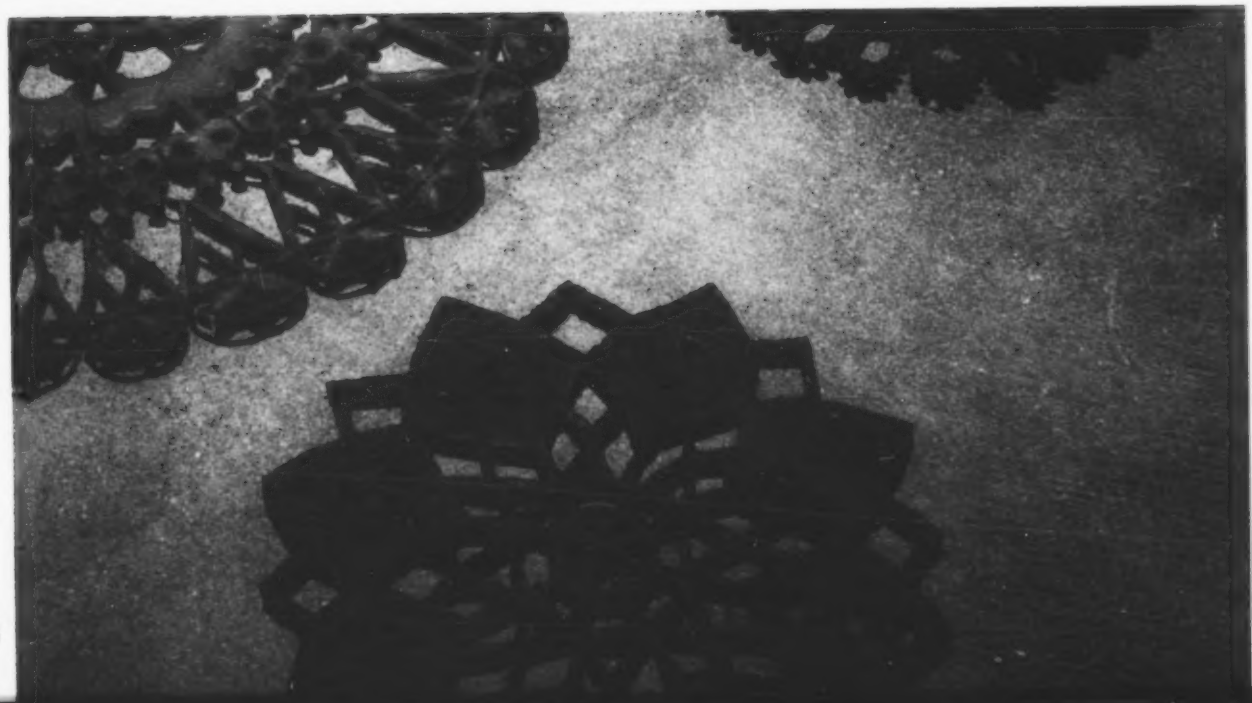
Lane has had numerous solo and group exhibitions in New York, Washington, Toronto, Montreal, and Halifax, among others. Her work has been reviewed widely, including in the New York Times, The Village Voice, and the New Yorker.

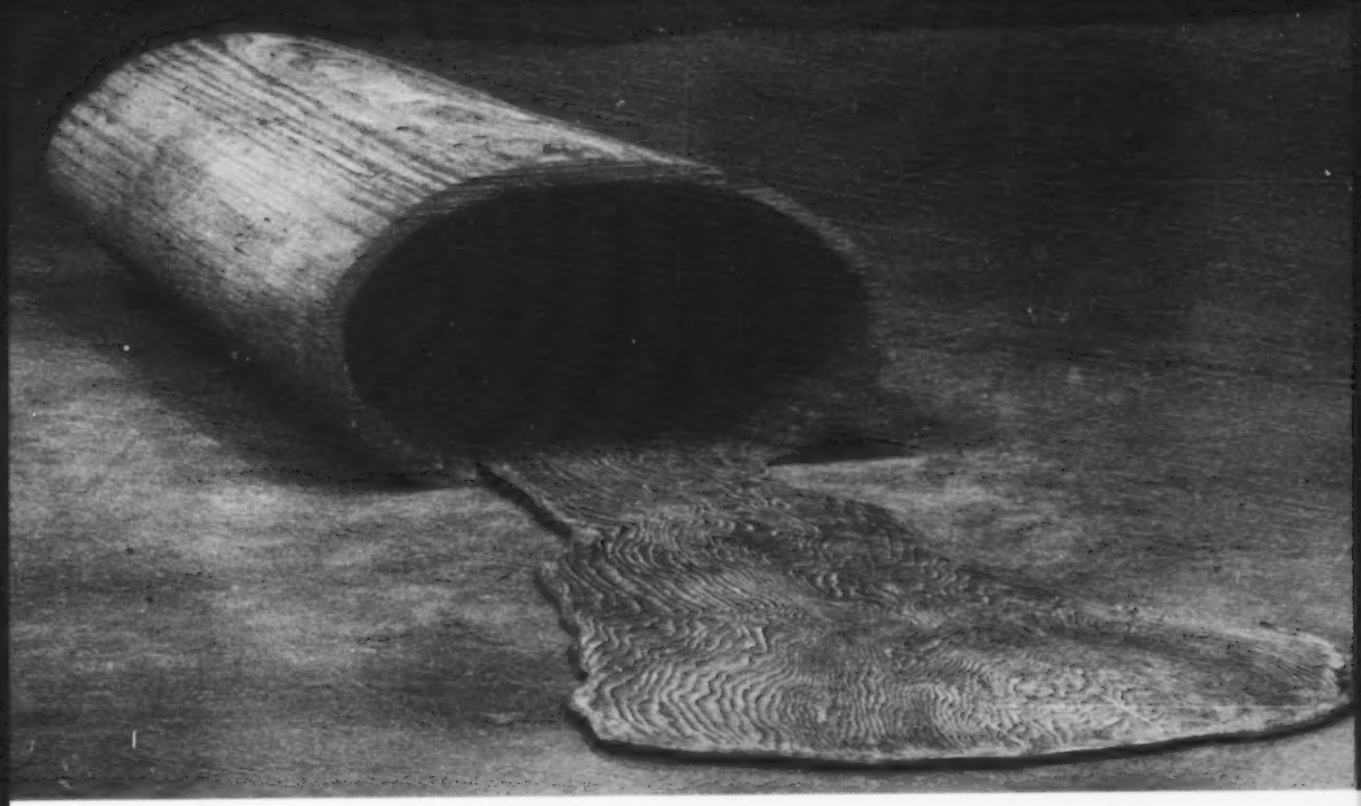
In 2002 Cal Lane was artist-in-residence at the Art Gallery of Nova Scotia, which also mounted her first solo exhibition, *Fabricate*. Lane's work in included in numerous private collections and in the public collection of the Art Gallery of Nova Scotia. In 2007 she was a feature artist at the Toronto International Art Fair.

Lane has taught metal working at the Technical University of Nova Scotia, and worked as a metal shop technician at NSCAD. She is currently a professor in the sculpture department at SUNY Purchase College, New York.



Lane, Cal, *Medieval Death Spasm*, Plasma cut steel, 181.5 x 89.0 x 58.0 cm





MacKinnon, Glen. *Pipe*. Plywood. 34.0 x 203.0 x 73.5 cm (overall).

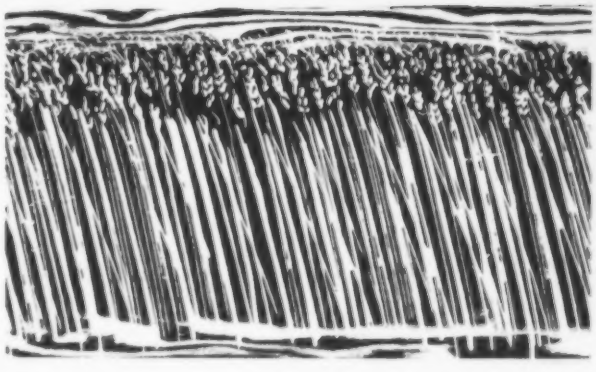
Glen MacKinnon

Born in Edmonton, Glen MacKinnon earned his B.F.A. at NSCAD in 1983. His work has been exhibited in solo exhibitions at Stride Gallery, Calgary; Owens Art Gallery, Sackville; Southern Alberta Art Gallery, Lethbridge; Dalhousie Art Gallery, Halifax; and Eyelevel Gallery, Halifax; along with two-person shows at Saint Mary's University Art Gallery, Halifax and Studio 21 Fine Art, Halifax, among others.

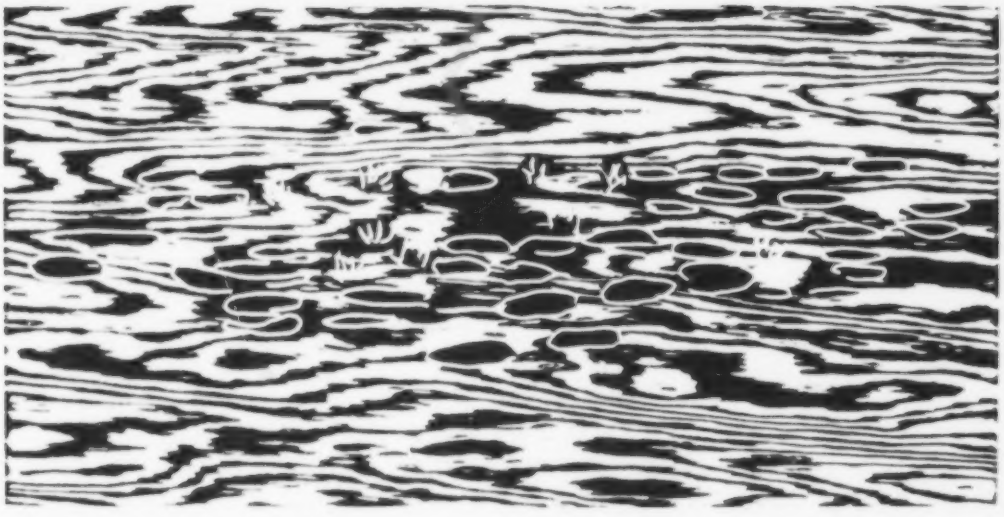
His work has also been included in group exhibitions nationally, including at the Art Gallery of Nova Scotia; the Edmonton Art Gallery; Trianon Gallery, Lethbridge; Nickle Art Museum, Calgary; and the Glenbow Museum, Calgary.

MacKinnon's work is included in the collections of the Art Gallery of Nova Scotia, the University of Lethbridge, the Canada Council Art Bank, the Nova Scotia Art Bank, the Alberta Foundation for the Arts, and in the private collections of Nova Corporation and Osler Hoskins and Harcourt, Toronto.

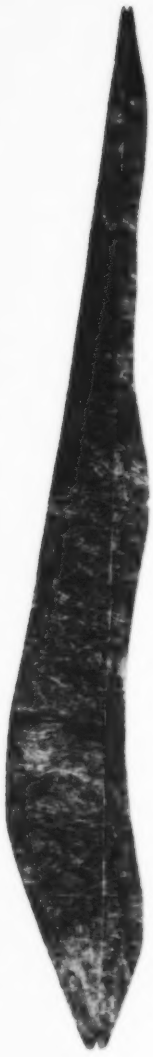
He is currently based in Lethbridge, Alberta, and works as an Assistant Professor and Lecturer at the University of Lethbridge.



MacKinnon, Glen. *Untitled Woodcut*. Woodcut. 30.5 x 61.0 cm.



Paschakarnis, Vanessa. *Drawing for Sculpture*. Graphite on paper. 211.0 x 150.5 cm.



Left & Top Right
Paschakarnis, Vanessa. *White Shield*. Italian marble, steel stand. 185.0 x 130.0 x 25.0 cm.

Vanessa Paschakarnis

After immigrating to Canada from Germany in 1987, Vanessa Paschakarnis earned her M.F.A. at NSCAD University in 1999. She also holds a Master's degree from the Kunsthochschule Berlin Weissensee, Germany. She currently maintains a studio in LaHave, Nova Scotia.

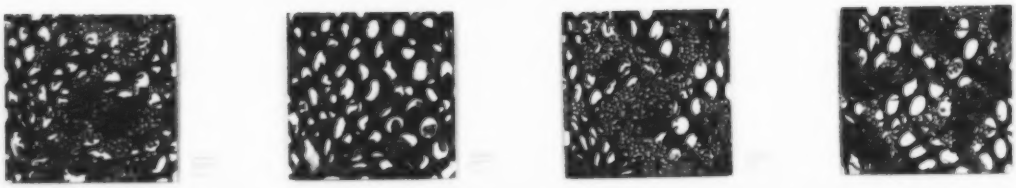
Paschakarnis's work has been exhibited throughout North America and Europe. She's had solo exhibitions in at Studio 21 Fine Art and at Anna Leonowens Gallery, Halifax; Acadia Art Gallery, Wolfville; and at Gallery Connexion, Fredericton. She's also had solo shows in Dallas, Texas, Grand Rapids, Michigan, and in Berlin, Germany. Her work has also been included in many group exhibitions.

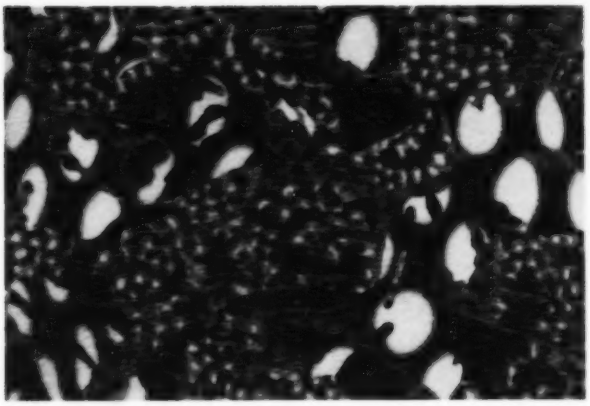
Paschakarnis's work is included in the collection of the Art Gallery of Nova Scotia. Her recent sculpture commissions include *Spirit*, Department of Foreign Affairs of the Government of Canada, Ottawa; *The Red Shield*, Scotia Festival of Music, Halifax; and *Three Masks*, Basek Holdings, Calgary.

Paschakarnis has taught sculpture at NSCAD University and at the Meadows School of the Arts, Southern Methodist University, in Dallas, Texas, where she held the post of Assistant Professor from 2004-2007.

Top: Wiederkehr, Gabriel: *Stimulant Figure*. Cast concrete, 134.0 x 66.0 x 55.0 cm.

Bottom: Wiederkehr, Gabriel: *Camouflage Head Robert I*. Oil on board, 61.0 x 61.2 cm, FLEXUS 136. Wiederkehr, Gabriel: *Camouflage Head Robert II*. Oil on board, 61.0 x 61.2 cm Wiederkehr, Gabriel: *Camouflage Feature*. Oil on board, 61.2 x 61.2 cm, FLEXUS 138. Wiederkehr, Gabriel: *Camouflage America*. Oil on board, 61.0 x 61.2 cm.





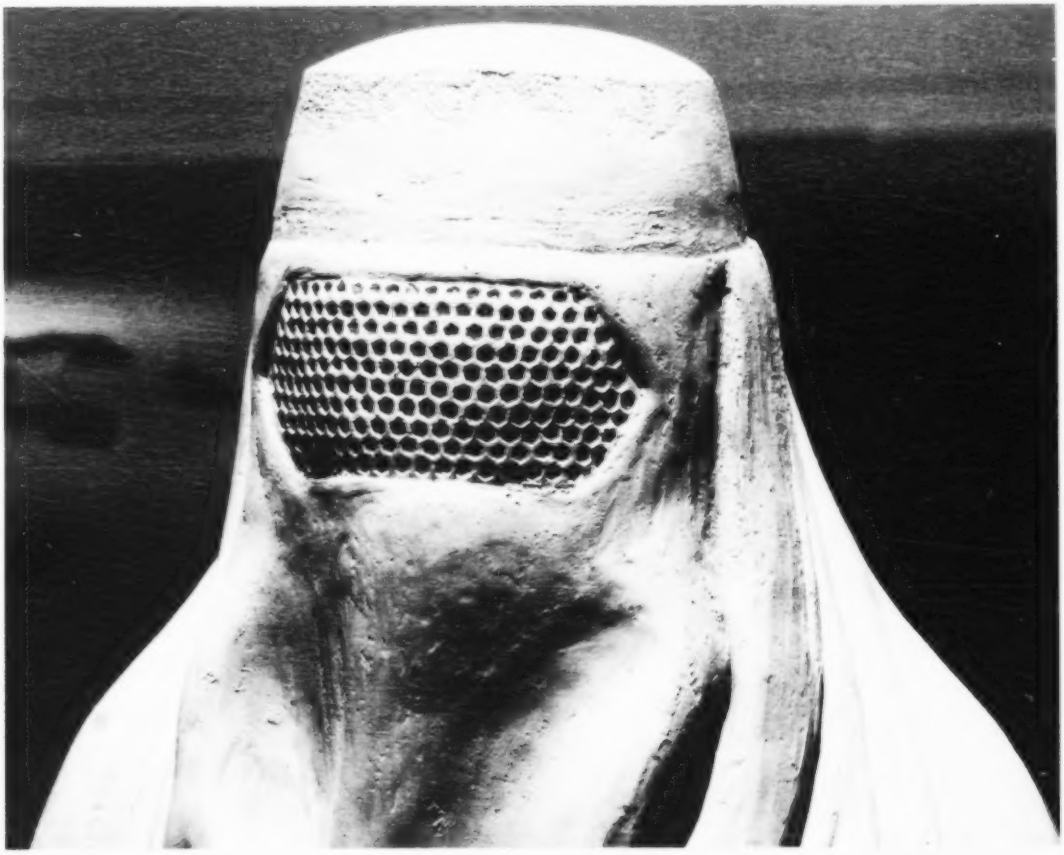
Colleen Wolstenholme

Colleen Wolstenholme holds a B.F.A. from NSCAD (1986) and a M.F.A. from the State University of New York, The College at New Paltz (1992).

Wolstenholme has had solo exhibitions at Cambridge Galleries, Encomium Contemporary Art, Toronto; SAW Gallery, Ottawa; and grunt gallery, Vancouver, among others. Her work has also been included in numerous two-person and group exhibitions at institutions including the Art Gallery of Nova Scotia, Saint Mary's University Art Gallery, Halifax; the Confederation Centre, Charlottetown; the Beaverbrook Gallery, Fredericton; and the Museum of Contemporary Canadian Art. In 2002, Wolstenholme was shortlisted for the Sobey Art Award, representing the Atlantic region.

Wolstenholme's work has been covered in a broad range of international publications, including Harper's, People, Newsweek, C Magazine, and the London Sunday Times. It has also been reviewed widely in art magazines and journals.

She has taught at the Maine College of Art and at NSCAD, among other institutions, and is currently a part-time faculty member at St. Thomas University in Fredericton.



List of Works

Buyers, Jane
History Lesson #10: The Order of Things, 1999
Graphite on toned paper
122.0 x 216.0 cm
Gift of the Artist,
Elmira, Ontario, 2003

Buyers, Jane
Prossimita e Distanza, 1992
Bronze
Dimensions variable
Gift of the Artist,
Elmira, Ontario, 2003

Delva, Thierry
Drawings from the Heart II : People, the 2007 Hot List, 2007
15 Electrocardiograms
Dimensions variable
On Loan from the Artist, 2007

Delva, Thierry
David & Goliath (Uncut), 2007
Mixed media
252.0 x 98.5 x 77.5 cm
On Loan from the Artist, 2007

Diviney, David
Untitled (after Hitchcock), 2004
Unique giclée prints on MDF
83.8 x 206.0 cm
On Loan from the Artist, 2007

Diviney, David
Untitled (Pallet with Barrels), 2002
Steel, neon light, MDF, wood and enamel paint
138.0 x 121.9 x 126.8 cm
Gift of the Artist,
Lethbridge, Alberta, 2007

Gill, Dennis
In the Heat of the Moment, There is No Reason, 1987
5 enamelled cast iron snakes, slate platform, electric heater
Dimensions variable
Gift of the Artist
Dwight, Ontario, 2004

Gill, Dennis
Satellite Blackboard, 1989
Slate
96.5 x 91.6 x 0.8 cm
Gift of the Artist,
Dwight, Ontario, 2007

Graham, Alexander
Traps, 1999
Hot dipped galvanized steel
183.0 x 488.0 x 76.0 cm
Gift of the Artist,
Dartmouth, Nova Scotia, 2002

Greer, John
Thorns, 1991
Bronze
3 elements: 88.0 x 52.0 x 104.0 cm; 88.0 x 51.0 x 108.0 cm; 83.0 x 63.0 x 120.0 cm
Gift of the Artist,
LaHave, Nova Scotia, 2007

Greer, John
Caligula Dreaming: In the Shadow of the Goddess, 1986
Italian marble, felt and canvas
26.7 x 292.0 x 122.5 cm
Gift of the Artist,
LaHave, Nova Scotia, 2005

Harper, David R.
Guild, 2007
Polyurethane, paper, varnish, canvas, embroidery
Dimensions variable
On loan from the Artist

Harper, David R.
He would be king, Subsequently He would be alone, 2007
Enamel on paper, embroidery on canvas
Dimensions variable
Private collection

Harper, David R.
Rose of No Man's Land, 2007
Embroidery on hide
92.0 x 62.0 cm
Private collection

Harper, David R.
Homeward, 2007
Embroidery on hide
92.0 x 62.0 cm
On loan from the Artist

Harper, David R.
Stewed, Screwed, and Tattooed, 2007
Embroidery on hide
92.0 x 62.0 cm
On loan from the Artist

Harper, David R.
Rise and Shine, 2007
Embroidery on hide
92.0 x 62.0 cm
On loan from the Artist

Harper, David R.
Shades of Love, 2007
Embroidery on hide
92.0 x 62.0 cm
On loan from the Artist

Harper, David R.
True until Death, 2007
Embroidery on hide
92.0 x 62.0 cm
On loan from the Artist

Higgins, Steve
Asylum Infidorum, 1998
Charcoal on paper
244.0 x 317.5 cm
Collection of the Artist,
Halifax, Nova Scotia

Higgins, Steve
The Canadian Submarine Fleet, 2005
Cast bronze, 1/1
4 sculptures, each
9.0 x 35.5 x 6.5 cm
Gift of the Artist,
Halifax, Nova Scotia, 2008

Higgins, Steve
Untitled, 2007
Mixed media
90.0 x 100.2 x 104.5 cm
On loan from the Artist

Lane, Cal
Doily #1, 2002
Flame cut steel
36.5 x 38.0 x 1.0 cm
Purchased with funds provided by
the Canada Council for the Arts,
Acquisition Asistance Program, 2003

Lane, Cal
Doily #2, 2002
Flame cut steel
36.9 x 37.1 x 1.0 cm
Purchased with funds provided by
the Canada Council for the Arts,
Acquisition Asistance Program, 2003

Lane, Cal
Doily #3, 2002
Flame cut steel
57.2 x 58.0 x 1.0 cm
Purchased with funds provided by
the Canada Council for the Arts,
Acquisition Asistance Program, 2003

Lane, Cal
Doily #4, 2002
Flame cut steel
61.0 x 63.2 x 1.0 cm
Purchased with funds provided by
the Canada Council for the Arts,
Acquisition Asistance Program, 2003

Lane, Cal
Medieval Drum Tapestry, 2007
Plasma cut steel
181.5 x 89.0 x 58.0 cm
On loan from the Artist
Courtesy of Gallery Page
and Strange

MacKinnon, Glen
Pipe, 1988
Plywood
34.0 x 393.5 x 75.5 cm (overall)
Gift of John Greer,
LaHave, Nova Scotia, 2005

MacKinnon, Glen
#5, c. 1991
Plywood block relief print on paper
59.8 x 119.7 cm
Gift of Bruce Campbell,
Antigonish, Nova Scotia, 2005

MacKinnon, Glen
Lily, 1987-1988
Woodcut on paper
51.0 x 89.6 cm
Gift of Gerald Ferguson,
Halifax, Nova Scotia, 1994

MacKinnon, Glen
Untitled, 1989
Woodcut on paper
55.6 x 89.3 cm
Gift of Gerald Ferguson,
Halifax, Nova Scotia, 1994

Paschakarnis, Vanessa
White Shield, 1998-1999
Italian marble, steel stand
105.0 x 130.0 x 25.0 cm
Purchased with financial support
of the Canada Council for the
Arts and funds provided by the
Art Sales and Rentals Society,
Halifax, Nova Scotia, 2006

Paschakarnis, Vanessa
Drawing for Sculpture, 2001
Graphite on paper
211.0 x 150.5 cm
Collection of the Artist
Courtesy of Studio 21 Fine Art

Wolstenholme, Colleen
Shrouded Figure, 2005
Cast concrete
134.0 x 66.0 x 55.0 cm

Wolstenholme, Colleen
Camouflesh Great Britain I, 2005
Oil on board
61.1 x 61.2 cm
On loan from the Artist, 2007

Wolstenholme, Colleen
Camouflesh Great Britain II, 2005
Oil on board
61.0 x 61.2 cm
On loan from the Artist, 2007

Wolstenholme, Colleen
Camouflesh Finland, 2005
Oil on board
61.2 x 61.2 cm
On loan from the Artist, 2007

Wolstenholme, Colleen
Camouflesh America, 2005
Oil on board
61.0 x 61.2 cm
On loan from the Artist, 2007

Art Gallery *of* Nova Scotia

Art Gallery *of* Nova Scotia